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magnificent edition of *Don Quixote* in Spanish, published in two quarto volumes, in 1898 (London, David Nutt).

This work, which bears every evidence of being the *édition définitive* of the great masterpiece,—the standard text for all future commentators,—is due chiefly to the labors of Mr. Fitzmaurice-Kelly. It is the English translation of his co-editor, Mr. Ormsby, that he has here edited anew. An edition of this English version, also in four volumes, was issued in 1887 (New York: Dodd, Mead & Co.), and we now have before us a revised edition, in which Mr. Ormsby's own copy, containing his latest corrections and additions, has been followed. Here, for instance, is given the Dedication to the Duke of Bejar, omitted in the original edition. A comparison of the revised version with this original shows many changes; and though they are principally merely verbal, and do not affect the meaning, they show the minute and painstaking care with which the lamented scholar revised his work, and with what solicitude he had filed and corrected his translation, which is not at all likely ever to be surpassed by any other. It is beyond all peradventure the best and most faithful English translation that has ever been made, while it at the same time retains much of the indescribable charm of the original.

The Introduction consists of thirty-six closely printed pages, in which every doubtful point is duly discussed,—not omitting the alleged authority of the edition of 1608,—and the history of the work carefully written in great detail, giving the results of the latest investigations; and certainly not least of all, the bibliography is here cleared up finally—for which task perhaps no scholar living was as well fitted as Mr. Fitzmaurice-Kelly.

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HENRIK IBSEN.

Henrik Ibsen, a Critical Biography, by HENRIK JÆGER, from the Norwegian by WILLIAM MORTON PAYNE, second edition, with a supplementary chapter by the translator. Chicago: A. C. McClurg & Co., 1901. 320 pp.

CONSIDERED selfishly from the point of view of the lover of literature, it was a fortunate

fire that consumed the remaining copies of the first issue of this work, and thus hastened the appearance of the second edition. For we have here not simply a reissue of the original edition, but a rounding out of the work to include the last six of the dozen problem plays, which appeared after Jæger had prepared his study. It is no slight praise of this supplementary chapter to say that it makes no unpleasant contrast to the sympathetic treatment of Jæger himself. Indeed, in one respect it is superior to the rest of our book, since it is free from the faults of style almost unavoidable in a translation.

It is unfortunate that the "few trifling corrections" referred to in the preface were not made to include the Danicisms, from which the pages are not wholly free. Among these were noted the following: "Everyone knows his neighbors inside and out" (p. 33), "As good as no one cared to purchase" (p. 45), "the noble families of the country continued to go down hill" (p. 90), "the commodious metre of the song" (p. 108), "Others are made bitter and discontented, and thus express themselves" (p. 150), "even in Norway public opinion sang to a new tune" (p. 208). On page 182 the word *Chaplain* is evidently literally translated from *Kapellan*, which means assistant minister. Except for slight blemishes like these, however, the translation is spirited. In the rendering of the verse extracts Mr. Payne has aimed primarily at a faithful rendering of the content and the verse-form of the original, and in this he has been successful. For the prose extracts he is indebted to earlier translations.

Of Jæger's study of his great countryman little need be said, as it has long been recognized as the standard treatment from the Norwegian point of view. In his interpretation he avoids the German fault of seeking a hidden meaning in the simplest expression, evidently trying in all honesty to give the author's real intention. Whether or not the reader endorse these views he is, in the majority of cases, forced to recognize them as Ibsen's very own. In nothing is this more clearly shown than in the treatment of Ibsen's attitude at different periods towards his native country, and especially towards Christiania.

Were it not for the keen insight into the national character displayed elsewhere we might suspect that the author was not a real Norwegian, so severe are his strictures upon the Norwegian capital of twenty years ago.

In the supplementary chapter, called "The End of the History," a few traces of patching were noted, showing the journalistic material from which it was made up. Thus, on page 288, The Master Builder is referred to as "his latest work." The description of Evolf of the later play is a good example of Mr. Payne's delicate appreciation:

"These plans are all broken off by the accidental drowning in the fjord of the child, whose winsome figure, like that of Mamillius in 'The Winter's Tale,' makes but the briefest appearance upon the stage, then passes from our sight, although never from our memory." (P. 297).

Only one misstatement of fact was noted. It occurs in the chronological list of Ibsen's works, in which the date of publication of "The Feast at Solhaug" is given as 1857, whereas, according to the almost unimpeachable authority of Halvorsen (*Bibliografiske Oplysninger til Henrik Ibsen's Samlede Værker*, 1901), it should be 1856. The fixing of this date is of special importance, as on it depends the question whether or not Ibsen published anything between *Catalina* (1850) and *Fru Inger*. The question is, however, wholly a bibliographical one, as it is known that *Fru Inger* was written in 1854, about six months before *The Feast*.

A protest should be entered against Mr. Payne's misleading use of the term Norwegian, as applied to the language of the original. Jæger, like most Norwegians of his time, wrote Danish, or, if you will, Dano-Norwegian. If the literary language of Norway were Norwegian the ultra patriotic Norwegians would clearly not feel the necessity for a new national tongue to express the national aspirations.

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ITALIAN LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I assume that those readers of MOD. LANG. NOTES who are interested in Italian Literature, particularly that of the *Cinquecento*,

will also be interested in learning of a collection of works by writers of the Renaissance that is being gathered together in first and early editions for Wellesley College, by Mr. Geo. A. Plimpton of New York, in memory of his wife, an alumna of the College.

As this is not the place, either for a catalogue or a list of the books in the collection, I will confine myself simply to noting down certain titles in the various departments of literature that your readers may see the general character of the *convito* that is one day to be spread before book-lovers.

It is not Mr. Plimpton's purpose to emulate the special collections, like those of Dante and Petrarch, that are also growing through private generosity, but rather to bring together such works as will be of literary as well as bibliographical interest to the student of the *Cinquecento*.

Of the brilliant Florentine spirits who rendered illustrious the last half of the fifteenth century, Leon Battista Alberti is represented by his *Hecatombphilea* (Ven., Sessa, 1534), Girolamo Benivieni by his *Amori* (Ven., Rovano, 1535), Angelo Poliziano by his *Stanze* (Bologna, Benedetti, 1520), Matteo Palmieri by his *Vita civile* (Florence, Giunti, 1529 e. p.). The *Opere Volgari* of the Magnificent Lorenzo are in the first edition (Figli di Aldo, 1554). Although neither a Florentine nor a writer of Italian, Pico della Mirandola is too closely connected with Lorenzo's circle not to have these Latin works mentioned here: the *De Morte Christi* (Bologna, 1496 e. p.) and *De Imaginatione*.

Macchiavelli would naturally head the list of Florentine historians but for mentioning the *Cronaca Fiorentina* by Ricordiano Malespina (Florence, Giunti, 1568), and that by the Villani, edited by Baccio Valori (Florence, Giunti, 1587 e. p.). Macchiavelli's *Opere* are in the so-called "edizione della testolina" (s. l. s. imp., 1550), and also in the ten-volume edition, Milan, Mussi, 1811. Varchi's *Storia di Firenze* is in the Florence-Cologne edition (Kulizio, 1721 e. p.), his other works are also in first editions: *Sonetti* (Florence, Torrentino, 1555), and *L'Ercolano* (Florence, Giunti, 1570). Nardi's *Storia di Firenze* is in the Lyons edition (Aucelin, 1582).